



KHQ⁷

I gave myself **9 hours** to create the **100-page** first edition of this book—guided by the Thelonious Monk principle:

T H E R E A R E N O W R O N G N O T E S .

READY.

FIRE.

AIM.

BOOKS BY JEF7REY HILDNER (aka ELIOT PLUM and HENRY TRUCKS) :

AUTHOR, BOOK DESIGNER, AND PUBLISHER

LIVE BRAVE: A Tribute To Laura Middleton

VISUAL EF9ECTS | Architecture and the Chess Game of Form & Story

METAPHYSICAL WARRIOR: Meditations on the art & science of life

DAEDALUS 9 | THE ARCHITECT PAINTER [improv 1.0]

HENRY TRUCKS — PAINTER : ancient myths meet modern landscapes | 1995–2010

MISFITZ BECAUSE: What Doesn't Belong—and Why? Mind-Teasers!

GARCHES 1234 | Remembering the Mathematics of the Ideal Villa:

An Essay on Le Corbusier's 1927 Villa de Monzie/Stein

PICASSO LESSONS: The Sixth Woman of Les Demoiselles d'Avignon

CONTRIBUTOR

REMEMBRANCE AND THE DESIGN OF PLACE by Frances Downing

ARCHITECTURAL FORMALISM by Hakan Anay—with Rosalind Krauss, Peggy Deamer,
Robert Slutzky, and Colin Rowe

CONNECTIVE TISSUES: Ten Essays by University of Virginia Kenan Fellows 2001–2016, by Peter Waldman—
Epilogue: "Labyrinth R.U.N."



JEFFREY HILDNER

DAEDALUS 9

THE ARCHITECT PAINTER

[improv 1.0]

]

JEE7REYHILDNER



[*improv 1.0*]

DI
DANTE I
DAEDALUSI
HILDNER I

DAEDALUS 9
THE ARCHITECT PAINTER

DAED

DALLAS

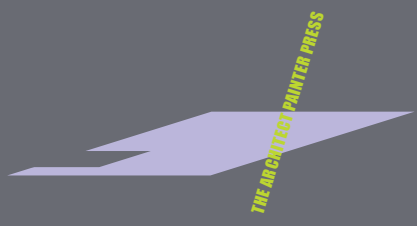
9 / THE ARCHITECT PAINTER

[improv 1.0]

JEF7REY HILDNER

SACRAMENTO, CALIFORNIA





"DAEDALUS 9" TRADEMARK CONCEPTS

ARTISTIC TERMS COINED* BY JEF7REY HILDNER | THE ARCHITECT PAINTER

1. NEGATIVE CUBISM

2. SIGNIFICANT SPACE SPACE-MAKING / SPACE-MARKING : SPACECRAFT

3. *EMPTY / FULL EMPTY SPACE / FULL SPACE : EMPTY CENTER / FULL EDGE

I transposed terms used by Le Corbusier: *le plein et le vide* (translation: "full and empty")
—expressing an old French concept of the two basic conditions of space.

4. JIGSAW DESIGN

5. CONTROL AND SOUL

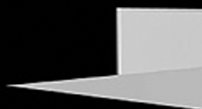
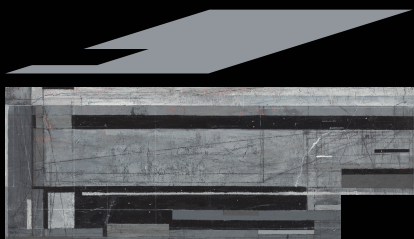
6. PRETTY AND GRITTY

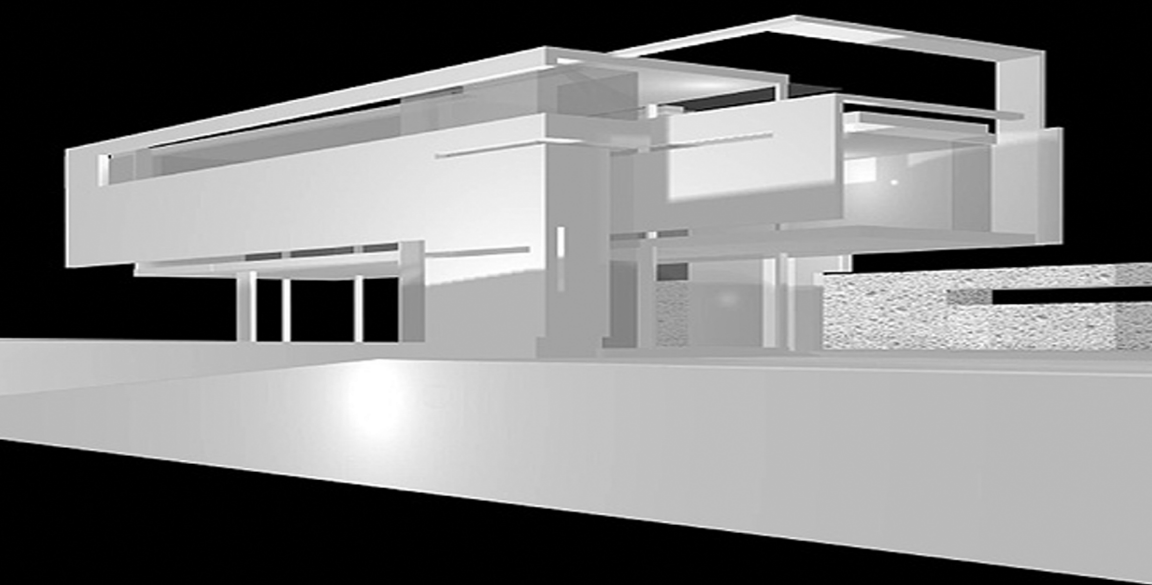
7. FIGURE|FIELD MAKING THE FIGURE / MARKING THE FIELD

8. MOVE & MEANING

9. FORM & STORY

ARCHITECT





PAINTER





ITHACA

Oil and collage on canvas board. 16" x 20"

ITHACA

EVOKE THE SENSE OF PAINTING AND Geo van Doesburg | 1917

"I DRAW NO DISTINCTION BETWEEN THE CONSTRUCTION OF A BOOK
AND THE CONSTRUCTION OF A PAINTING." —HENRI MATISSE

North Star...

DAEDALUS 9 | THE ARCHITECT PAINTER [improv1.0]

COPYRIGHT © 2010, 2013, 2018 BY JEF7REY HILDNER | THE ARCHITECT PAINTER PRESS
2018 Edition | LLhcFC (DJprm) V3a.2010.13.18 [051021.KHQ7.3a-2] — TAPP ISBN 9780998703039

A remix of the nine-hour 100-page First Edition of *Daedalus 9* laid down by the author in Boston, MA,
on February 22, 2010, the Second Edition (2013) required more time.

In this follow-up remix, 2018 Edition, the author adds pages and develops underlying chess-based themes
that he laid out in his talk "VISUAL EF9ECTS" for the Symposium on Formalism (2016), led by Richard Rosa,
at the Syracuse University School of Architecture Program in Florence.

— themes the author further develops in his book
Visual Ef9ects | Architecture and the Chess Game of Form & Story (2018).

Architecture Project Assistants:
Christian Blomquist, Augusto Castro, Jonathan Cicconi, T. Jeffery Clarke, Salvatore Costanza, Paul DeStio,
Blanton Dunn, Chris Fultz, John Grube, Justin Hejser,
Orlando Pissaro, Philip Speranza, Francisco Tsai, Michael Vinh

BOOK CREATED, DESIGNED, AND PRODUCED BY JEF7REY HILDNER
Unless noted otherwise, the author created all photographs, illustrations, and art.

All Rights Reserved.
No part of this book may be reproduced in any form or by any electronic or mechanical means
(including information storage and retrieval systems) without written permission from
THE ARCHITECT PAINTER PRESS
SACRAMENTO, CALIFORNIA

www.thearchitectpainterpress.com | 7@thearchitectpainterpress.com

MANIFESTO

NOTE TO READER:
AS YOU LEAF THROUGH THIS ODD, IMPROVISED BOOK,
REMEMBER ONE SIMPLE TRUTH:
ART PRESENTS MORE THAN MEETS THE EYE.

YES, ART IS VISUAL.
BUT I DEFINE *VISUAL* AS A FUSION OF THE VISIBLE AND INVISIBLE:
THE VISUAL = THE VISIBLE + THE INVISIBLE.

YOUR EYES GRASP THE VISIBLE, AND YOUR MIND AND SOUL GRASP THE INVISIBLE,
THE MOLTEN CORE OF IDEAS AND EMOTIONS THAT CHURN BENEATH THE SURFACE
AND ERUPT INTO THE LAVA OF EXPRESSION,
GIVING US SOMETHING WE CAN SEE.

SOME ARTISTS PLAY DOWN THE INVISIBLE.
BUT I DON'T.

I WANT MY WORK TO REST NOT ON SAND BUT ON ROCK.
WHAT MILES DAVIS SAID ABOUT GREAT MUSICIANS
GOES FOR GREAT ARCHITECTS AND PAINTERS TOO:
"GREAT MUSICIANS ARE LIKE GREAT FIGHTERS."
THEY HAVE A HIGHER SENSE OF THEORY GOING ON IN THEIR HEADS."

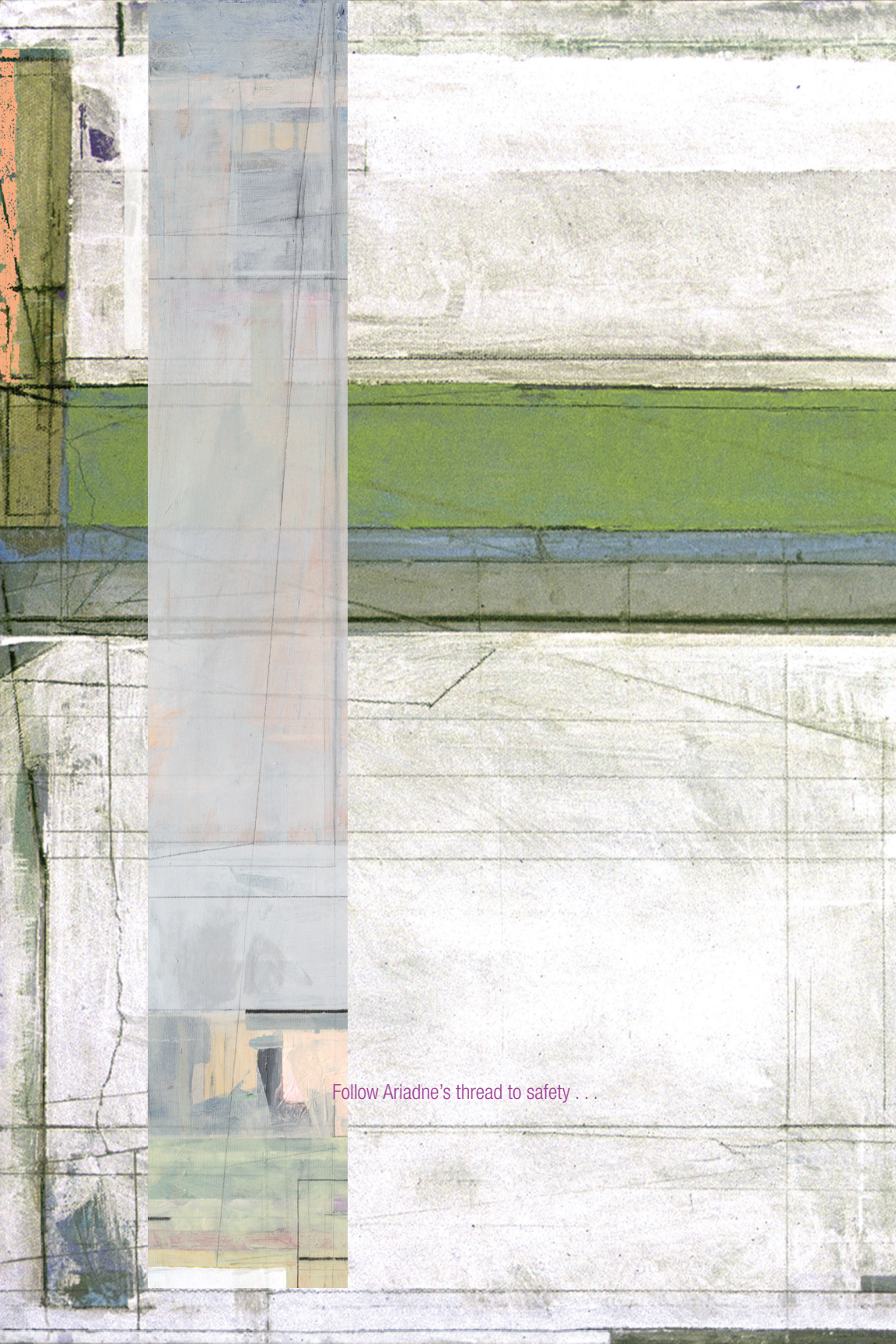
SO FOR ME, THIS BOOK IS PART OF **MY QUEST**
FOR A HIGHER SENSE OF THEORY AND AN ORIGINAL FORM OF EXPRESSION.

I'M POWERED ALONG MY QUEST BY MANY SOURCES OF INSPIRATION:
BY **DAEDALUS**, THE BRAVE ARCHITECT OF GREEK MYTHOLOGY WHO
JOSEPH CAMPBELL DESCRIBED AS "THE HERO OF THE WAY OF THOUGHT."
AND BY INSISTENT *QUESTIONS*:

WHAT IS A BUILDING?
WHAT IS THIS MARVELOUS ENTITY THAT TRACES BACK TO AN ANCIENT
INDO-EUROPEAN WORD MEANING *TO BE*?
WHAT IS ARCHITECTURE?

THIS BOOK IS A MANIFESTO.
A GPS FOR ALL MY FUTURE WORK.

ARCHITECTURE IS A MANIFESTO.



Follow Ariadne's thread to safety . . .

pretty and gritty

jigsaw design

Move + Making

MANIFESTO

DAEDALUS'S LABYRINTH

Oil on canvas, 18" x 24"





The first draft of anything is %#@!.

All art tends towards structure



DO WHATEVER YOU DO
INTENSELY. THE ARTIST
IS THE PERSON WHO
LEAVES THE CROWD
AND GOES PIONEERING.

ROBERT HENRI

[illegible]

ARCHITECTURE IS THE WORLD IN A BUILDING.

prettyandgritty

MOVE & MEANING



**"I want to stay as close to the edge as I can
without going over. Out on the edge you see all
kinds of things you can't see from the center."**

— Kurt Vonnegut, *Player Piano*

ET JUAN GRIS D

CERVANTES

between Borges and

9

LITERATURAS HISPANICAS

MOVE & FORM MEANING

NEW FACADE for the
Spanish Department,
Columbia University,
116th & Broadway, NYC

SIGNIFIC

Space can be full, or space can be empty.

content

CANT FORM

*British art critic Clive Bell coined the term "Significant Form" in his book *Art* (1914).*

ET JUAN GRIS D

CERVANTES

between Borges and

9

LITERATURAS HISPANICAS

MOVE & FORM MEANING

NEW FACADE for the
Spanish Department,
Columbia University,
116th & Broadway, NYC

SIGNIFIC

Space can be full, or space can be empty.

content

CANT SPACE

I coined the term "Significant Space" in my essay "Significant Space"—<http://archive.org/details/SignificantSpace> (2000).

2007 marked the 100th anniversary of Pablo Picasso's
painting **LES DEMOISELLES D'AVIGNON.**

The Demoiselles triggered the invention of Cubism

—and ignited an artistic revolution.

Form broke free.

Abstraction erupted.

In this short essay, The Architect Painter

JEFFREY HILDNER revisits Picasso's landmark canvas,

X-rays its organizing principles,

and discovers new

... **PICASSO LESSONS**

FRONT COVER:

Pablo Picasso (Spanish, 1881-1973), *Les Femmes d'Alger (O. J. R. Version O)*, 1911-1912, Oil on canvas, 8x7'8" (243.9x233.7 cm). Acquired through the Lillie P. Bliss Bequest ©2007 Estate of Pablo Picasso/Artists Rights Society (ARS), New York. Photo credit: Digital Image (c) The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

THE ARCHITECT PAINTER PRESS
SACRAMENTO, CALIFORNIA

Knight's Move



"SIGNIFICANT SPACE: Central Park, Manhattan" | 1995

ISBN 978-0-9987030-0-8



9 780998 703008



1907

CELEBRATING LES DEMOISELLES D'AVIGNON'S 100TH ANNIVERSARY

PICASSO LESSONS

THE SIXTH WOMAN OF LES DEMOISELLES D'AVIGNON

J E F 7 R E Y H I L D N E R

THE ARCHITECT PINTER PRESS



SPACEFACTORY

Composition is a game, and a game has rules.

photos/collage: al belote & jef7rey hildner



ARCHITECTURE REPRESENTS AN ONTOLOGICAL QUEST: How do we create in this world a significant place to be? (The original meaning of the word *building* is “to be.”)

How do we construct buildings that shelter us from banality, safeguard us from the dark, and give us refuge for creativity, contemplation, and light? How do we create precincts of poetry and order, sanctuaries for imagination, dreams, study, work, and rest? How do we structure and shape—how do we honor—the visible and invisible dimensions of life? How do we infuse habitable form and space with meaning? How do we produce buildings that illumine the mind, move the heart, uplift the spirit, and stir the soul? How do we make a building a work of art? How do we create architecture that expresses our insight into the blueprint of being? How do we symbolically represent the Form & Story of our existence? How do we give, as architects have given throughout time, physical expression to metaphysical concepts about the nature of being. Architecture inspires us to look deep into the nature of reality and summon new visions of Significant Form and Significant Space . . . **SIGNIFICANT PLACE.**



THE ARCHITECT PAINTER PRESENTS AN EXPRESSIVE FUSION OF FORM & STORY.



DAEDALUS

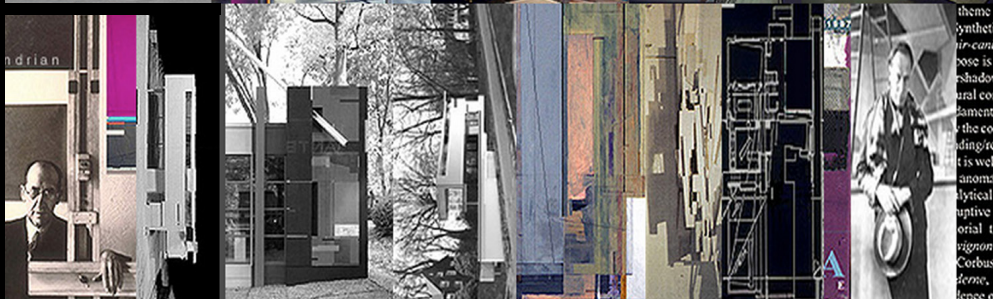
WE SEE ARCHITECTURE WITH OUR EYES, HEAR ARCHITECTURE WITH OUR MIND,
AND FEEL ARCHITECTURE WITH OUR SOUL.

[ENTER SITE >](#)

MOVE & MEANING



ART TURNS THE VOLCANO OF INSPIRATION INTO THE LAVA OF FORM.



ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING.
ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE.

"DAEDALUS 9" TRADEMARK CONCEPTS

1. Negative Cubic
2. Significant Space
3. Empty/Full
4. Jigsaw Design
5. Control and Soul
6. Pretty and Gritty
7. Figure|Field
8. Move & Meaning
9. Form & Story

"PRECISELY BECAUSE IT IS THE FAMILIAR WAY,
IT IS NOT THE ARTISTIC WAY." —Formalist literary
theorist Victor Shklovsky, *Art as Device* | 1917

"It is
through
painting
that I've
found
the forms
for my
architecture."

—Le Corbusier



"ARCHITECTURE RESTS ON INTELLECTUAL AS WELL AS MATERIAL FOUNDATIONS." —Colin Rowe

ARCHITECTURE IS A VISION QUEST:
A RITE OF PASSAGE FROM THE ORDINARY TO THE
EXTRAORDINARY—
A BRAVE REIMAGINATION OF THE WORLD.

VISUAL CHESS

In my work, I play what I term the “**VISUAL CHESS GAME OF MOVE & MEANING.**”

Chess blends moves and meanings. A knight moves as part of a game, but the knight also has metaphorical meaning generated by its form (a horse), by military and royal-court associations evoked by the name of the chess piece (knight) and other chess pieces (pawn, rook [chariot], bishop, queen), and by the nature of the game: a battle of two armies defending their king.

THE VISUAL = THE VISIBLE + THE INVISIBLE: ART

MOVE & MEANING “X” | Visible Artistic System

1. Abstract Aesthetic System: The design and arrangement of building elements in plan, section, and elevation reflect the architect’s compositional values, which regulate the look and feel of everything on the game board of a building and site.

2. Symbolic Image System: Story elements (such as the Dante Monolith and North-Star oriented steel-beam in my project *Dante/Telescope House*) act like chess pieces: double-agents of Move & Meaning that infuse a building with narrative and poetic content.

MOVE & MEANING “Y” | Invisible Intellectual System

1. Game Theory: How do you decide what the two-part visible artistic system looks like? How do you determine the compositional values that control a building’s expression? I make choices on the basis of my “Daedalus 9” Trademark Concepts. These core concepts, together with dozens of supporting concepts and design techniques, help me make winning moves in the visible chess game of architecture.

2. Story Theory: I drill down to bedrock archetypal themes and probe architecture’s metaphysical structure to answer the crucial question, *What is your building about?*

In *Dante/Telescope House*, I seek fusion of the visible and invisible “to evoke the simultaneous presence of painting and architecture” (Theo van Doesburg) and to evoke the origins of architecture in literature and astronomy, signified by “Dante” and “Telescope.” I reach back into the eternal past when the first buildings were books and the first architects—astronomer priests—marked out sacred space for the observation of reality.

I seek in my architecture a dynamic fusion of what I term **FORM & STORY.**



"The road to safety will open first from where you least expect it."—Virgil, *The Aeneid*

9

Observatory



Gray Square, Brook, and Smoke



Architecture is a story told through a building.

Move + Meaning

THE AESTHETIC RECTANGLE: MOVE
THE SYMBOLIC RECTANGLE: MEANING

DAEDALUS

I paint
because
painting
allows pure
artistic
freedom.
No client or
contractor
factors into
the equation.

No editor
makes
changes.
Time and
money don't
shape the
work.

I strive to
honor the
timeless
slogan of the
pioneer-artist:

"My work,
done my way."
And through
painting,
I seek to find
the form
and space
of my
architecture.



But in truth,
I seek more:
to find not
only the
aesthetic
form-and-
space
"Move-
system"
(Form) of my
architecture
but also
to find the
symbolic
"Meaning-
Story"

(Story) of my
architecture.
Painting is
a quest to
discover an
architecture
of Form &
Story.

Collage on wood. 14" x 18"

HERO'S JOURNEY

A wall is a canvas. And a canvas is a wall.



PRINCETON STUDIO: *BROOK HOUSE* | *GRAY SQUARE, BROOK, AND SMOKE*

In my former Princeton studio, known as Brook House, I explore the theme of the rectangle, simultaneously aesthetic and symbolic, treating the wall as an expressive canvas for the first time. I evoke the brook that runs through the ravine on the left and the smoke that plumes from the chimney on the right by drawing their conflated undulating outline along this horizontal wall-canvas, which I title, *Gray Square, Brook, and Smoke*. (Read the brook as plan and the smoke as elevation.) By contrast, I insert into the landscape of this personal representation of nature a universal symbol of culture—a square. On this stucco chessboard, the white knight of eccentric and geometric figures (forms) battles the black knight of metaphor. This project paved the way for my next wall-as-canvas project: *Dante* / *Telescope House*.



The Chess Game of Art

Wall as canvas. The Aesthetic Rectangle | The Symbolic Rectangle. Move & Meaning | Form & Story.



The Chess Game of Art

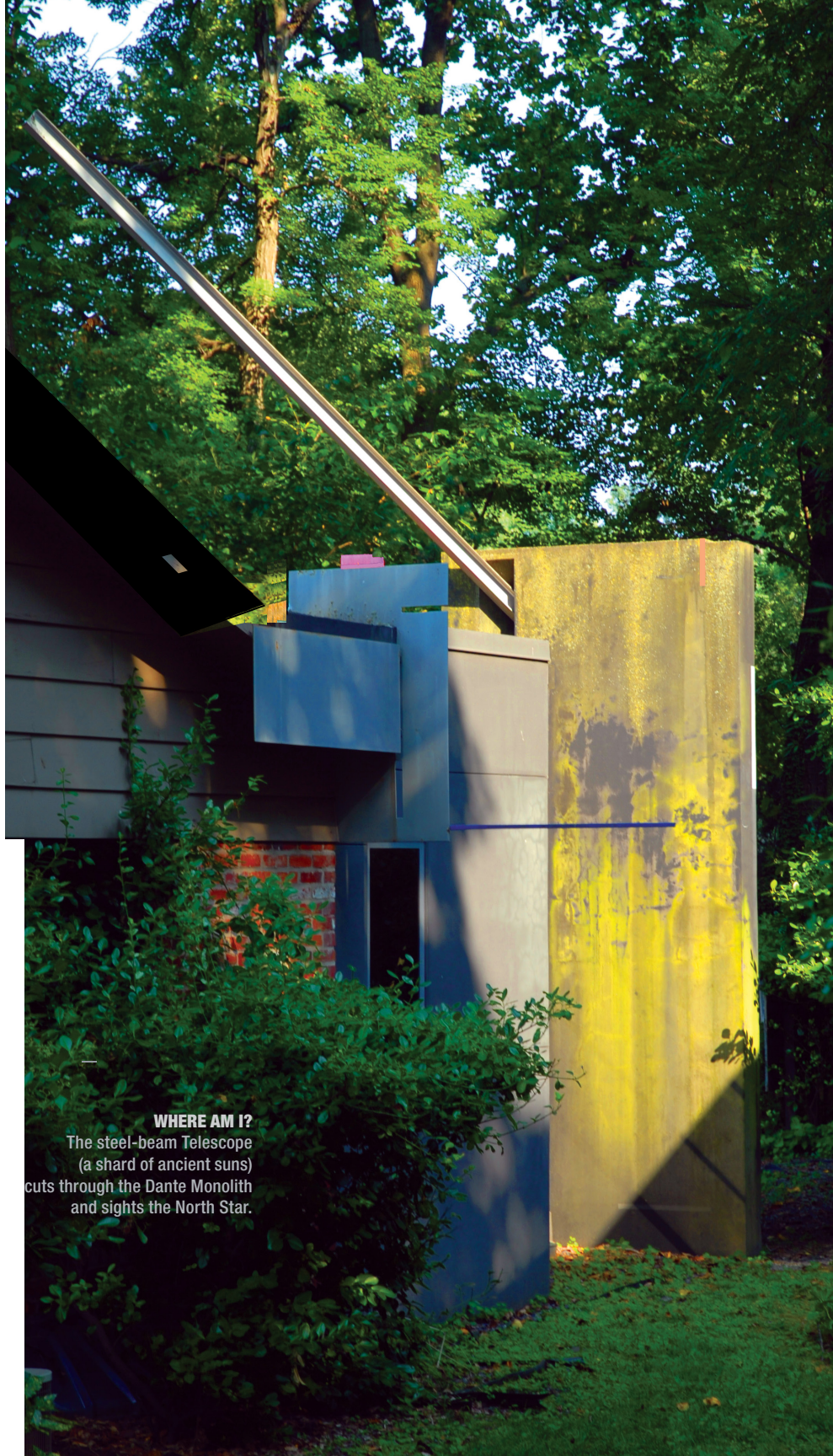


ART PRESENTS MORE THAN MEETS THE EYE.



Dante / Telescope House

FIRM & STORY



WHERE AM I?

The steel-beam Telescope
(a shard of ancient suns)
cuts through the Dante Monolith
and sights the North Star.



FOURTH

Architecture is a story told through a building.

FIRM & STORY

Figures 618-623, 626-631

* Werner Hegemann and Elbert Peets, *The American Vitruvius: An Architect's Handbook of Civic Art* (New York: Princeton Architectural Press, 1988).

ARCA

HITEC

CTUR

RE IS

THE S

STAGL

SET F

FOR TH

THE DR

RAMA





Architecture is a story told through a building.

DANTE | TELESCOPE HOUSE

*"The artist's function is the mythologization
of the environment and the world."*

—Joseph Campbell







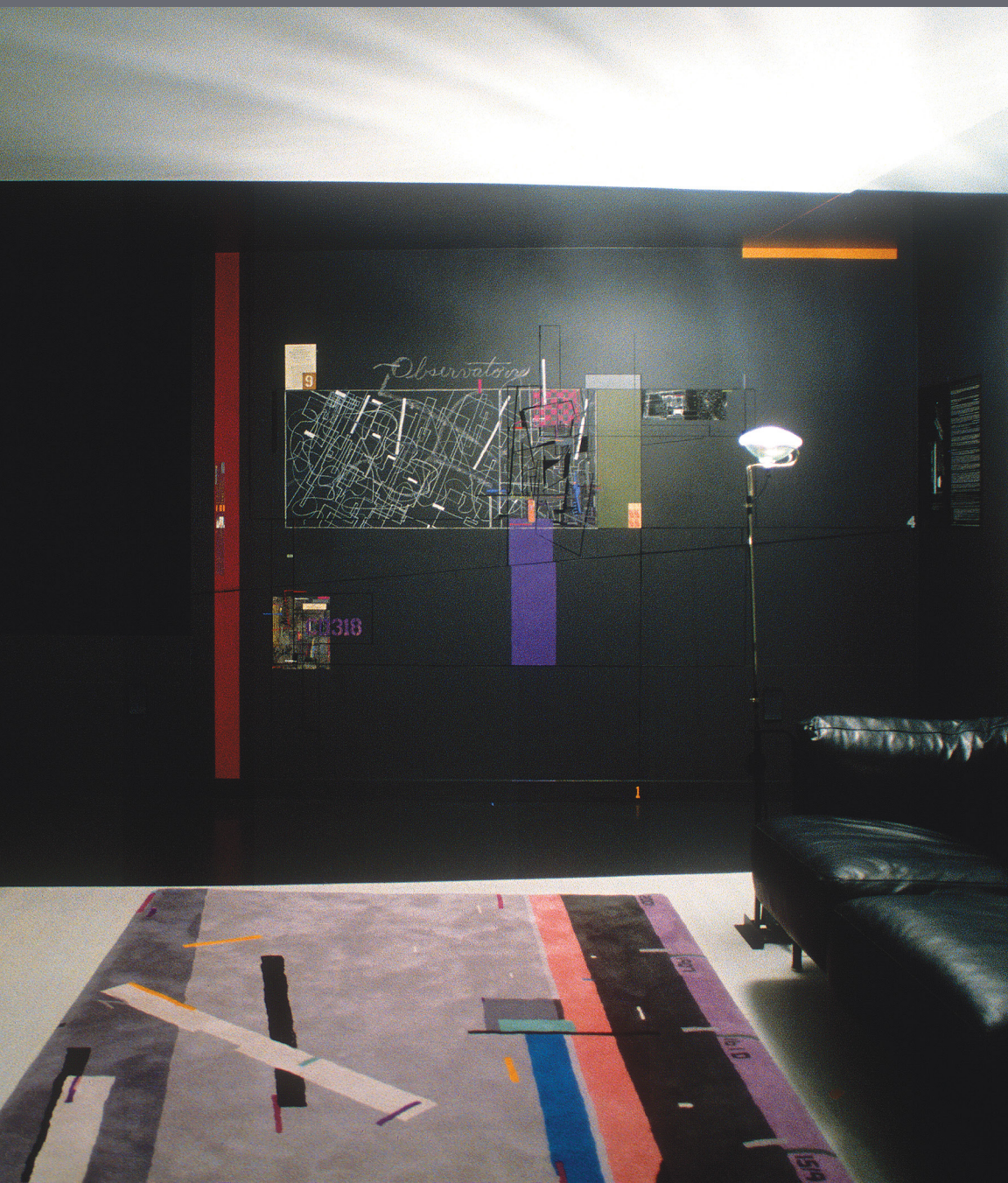
DANTE





MOVE & MEANING | FORM & STORY

1:4:9 OBSERVATORY CHESS MURAL
TELESCOPE WALL LAMP
TELESCOPE RUG
DANTE | TELESCOPE HOUSE
SILVER SPRING, MD | 1991-1996





SHADOW ZONE: SOUTHEAST BY NORTHWEST | 1:4:9 OBSERVATORY CHESS MURAL + TELESCOPE RUG



TELESCOPE RUG and RUNNER + ENTRY HALL | CONSTELLATION BENCH

The Chess Game of Art



TELESCOPE WALL LAMP and BREAKFAST ROOM

9 light fixtures fabricated on site mark the space throughout the house. Each fixture includes a painting and a book, giving visual and verbal expression to the intellectual foundation on which *Dante / Telescope House* rests.



ENTRY HALL | CONSTELLATION BENCH and VIEW TO MUSIC ROOM

The Chess Game of Art

D A N T E G L A S S

Sand-blasted glass at the front door to *Dante / Telescope House* depicts an abstracted plan of the southeast facade and Dante Monolith. The reference to Dante announces a core theme of the project: the ancient connection between literature and architecture—when artisans of ancient cultures inscribed buildings with meditations, memories, and stories.

The first line from Dante's *The Divine Comedy*, “I do not yet know how I entered”—etched in the glass that flanks the front door—hints at our deep human quest for physical and metaphysical orientation, for compass points in life, symbolized by the image system of the Telescope and North, which appears throughout the house, including the wall scribble, “The idea of North.”



“IO NON SO BEN RIDIR COM' I VENTRAI.”

“I DO NOT YET KNOW HOW I ENTERED.” | DANTE ALIGHIERI, *THE DIVINE COMEDY*



The Chess Game of Art

Architecture is the world in a building.





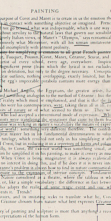


FOUNDATIONS OF MODERN ART



The Spanish forerunners of *Amante* the Africanist, *Amante* the feminist, and *Amante* the postcolonialist, all have been the subject of scholarly attention. In the direction of the *Romantic*, also devoted for a voluminous collection of essays to its survivors.

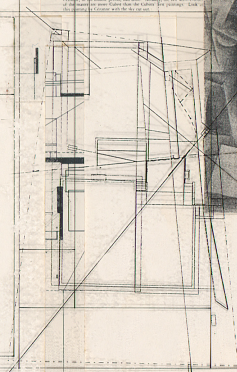
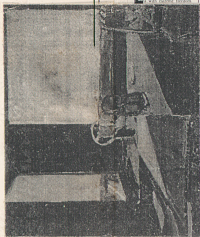
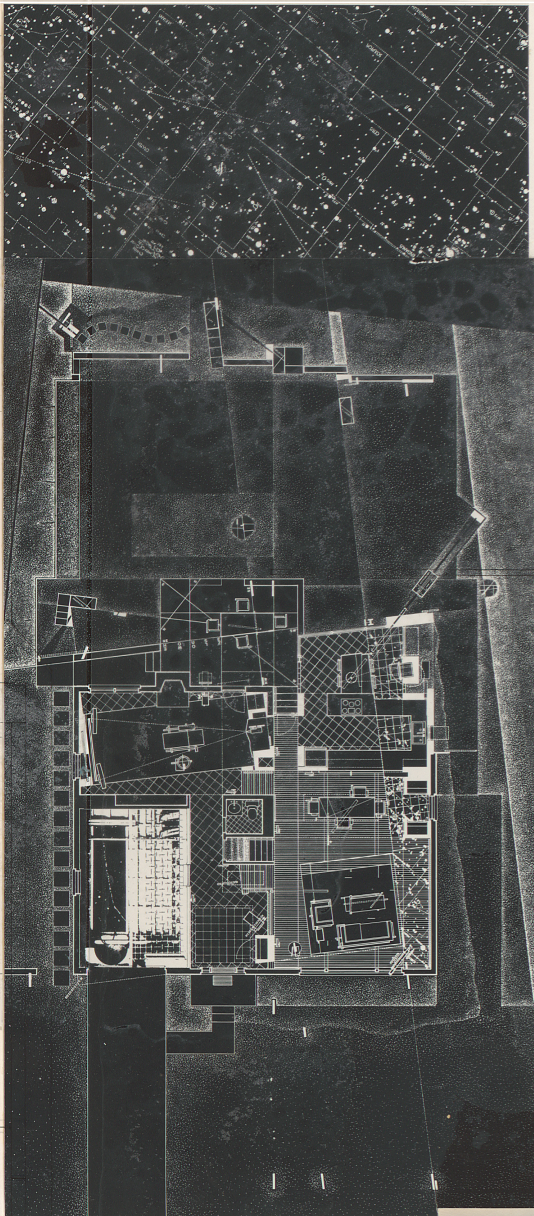
FOUNDATIONS OF MODERN ARK

[illegible][illegible]

1



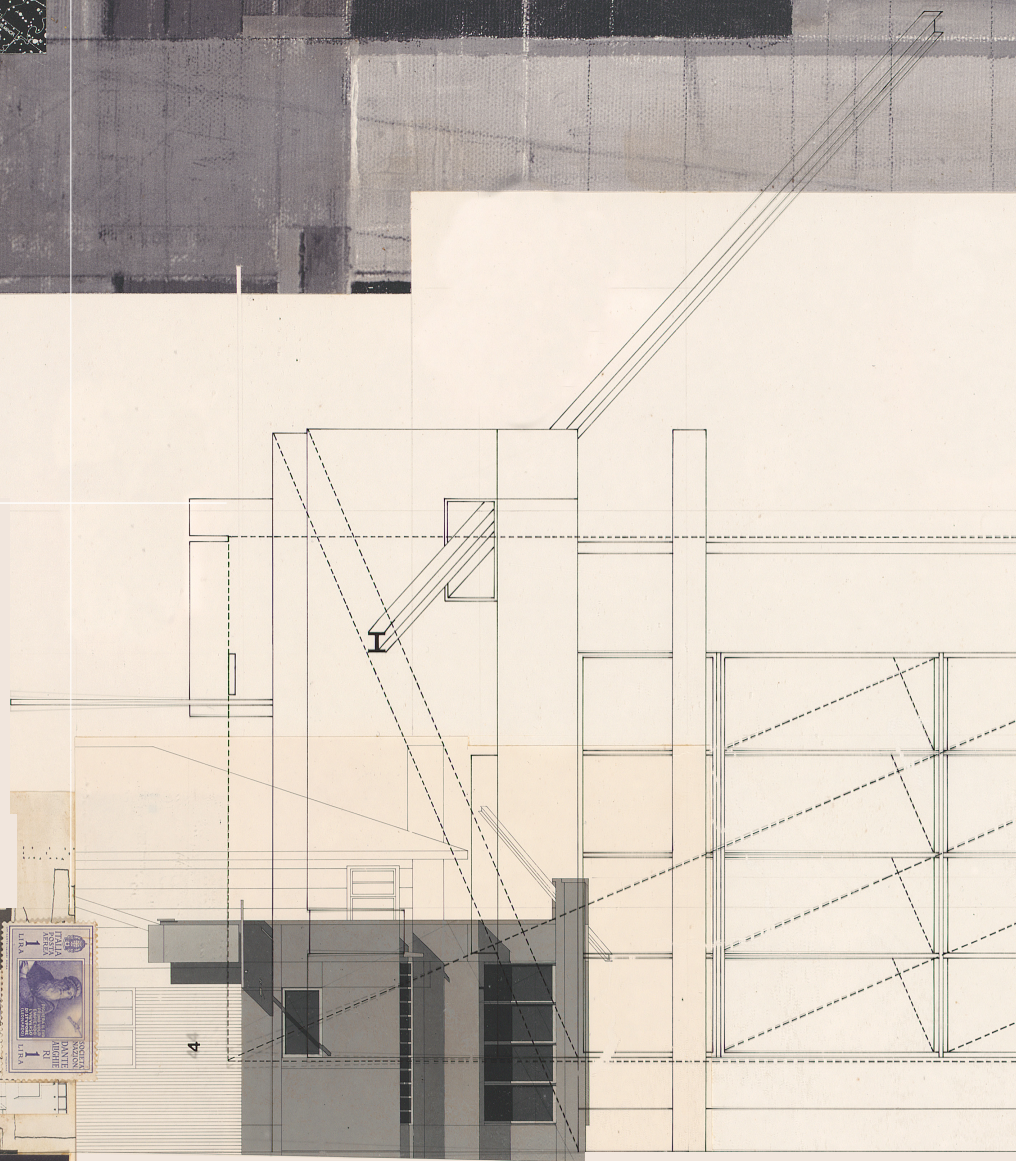
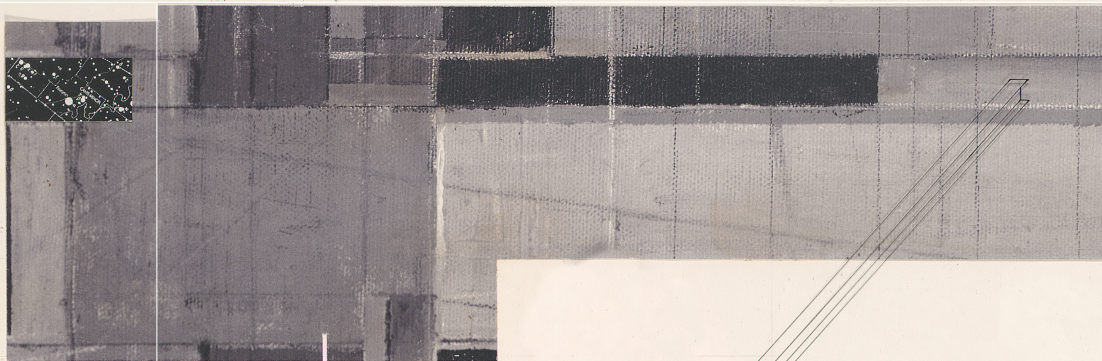
PAINTING



N

A BUILDING IS A SIGNIFICANT PLACE TO BE.





DANTE | TELESCOPE HOUSE

Architecture is a story told through a building —
A brave reconstruction of the world,
A bold expression of our imagination that evokes our concept of being,
because the word *building* derives from an ancient Indo-European word
that means "to be."
So architecture is an ontological quest . . .
A vision quest to create a Significant Place to be.



A wall is a canvas. And a canvas is a wall.



ODYSSEY | Oil on canvas. 48" x 72"

----- Original Message -----

From: JEF7REY HILDNER

To: dm86@columbia.edu

Sent: 6/21/2009 12:29:04 PM

Subject: HELLO!!!!!!!!!!!!!!

Hi David!

Lonnennnnnnnnng time no see – but I think of you often!

And now that my daughter, Emily, finds herself working at Focus Films this summer (how cool is that?! – makes me SO happy), and sent you a script yesterday for you to review/write coverage – well, the dots are connecting. . . . And I'm thinking of you now more than ever.

I'd already told Emily – for the umpteenth time – to take your course, this summer if she can. And then she texts me yesterday to say, “Dad? Guess what? I'm sending scripts to David McKenna bc he is one of our readers!!!!” (I'm looking at her text as I type this) . . .

I'll tell you, David, not a day goes by that I don't turn to Vogler or Campbell, either by thumbing through *The Writer's Journey* or *The Hero with a Thousand Faces*, which I keep right by my computer – along with McKee's *Story* (I've taken his course twice – the second time with Emily) – or by mentally spinning through fragments of inspiration and reclaiming the magic sword, special gifts, and transforming elixir that equip me for living . . . and writing.

And I owe that to you. You . . . opened up the world to me, announced the herald call to adventure – and I've never looked back.

And my work — ALL of my work: writing, painting, architecture, teaching — bursts with the energy and power and enthusiasm . . . courage, adventure, brains, heart, and guts (me hopes!) of the Hero's Journey.

For as you taught me, **there's only one story: the primordial World-Story, told and retold . . . what Joseph Campbell discovered: "one shape-shifting story of the vision quest that transforms the world."***

*From the documentary *The Hero's Journey: The World of Joseph Campbell* (1987) written by Janelle Balnicke, Phil Cousineau, and William Free

SIDEBAR: I didn't imagine that the course on screenwriting I took at Columbia University during the summer of 2001 would teach me about the story design of my life. But I didn't know then what I know now, as Virgil put it in *The Aeneid* thousands of years ago: "The path of safety will open up for you from where you least imagine it."

In that Columbia screenwriting course, David McKenna, coauthor of *Memo from the Story Department*, introduced me to the discoveries and ideas of Joseph Campbell about the Hero's Journey. I learned (finally) about the coherent architecture of day-to-day life, about its archetypal storyboard and dramatic structure. I learned about the universal principles, themes, episodes, antagonisms, and characters that waymark our inner and outer trek through the world.

I emerged from the course transformed, newly equipped with lantern, map, and compass to tread the pathway of life.

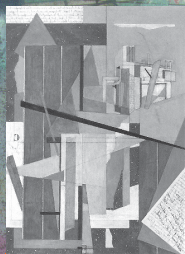
Thanks to McKenna, I laid eyes on the blueprint of the human labyrinth, and I set out to follow Ariadne's thread wherever it would lead. During these past 12 years, the thread of opportunity unspooled to teaching gigs at schools of architecture in Texas, New York, and Tennessee, and to a nine-year position as creative director and senior writer for two magazines with a worldwide audience. And in each of those opportunities, I applied what I learned about the Hero's Journey.

Now the thread of life has brought me to the threshold of a new adventure, which continues my quest for an architecture of Form & Story. Daedalus, I discovered during that Columbia screenwriting course, has significance that extends beyond his mythic inventions of wings and the labyrinth—significance that jolted me into recognition of the mythic origins of the architect as storyteller.

And so in 2001, the seed was planted for a follow-up project to *Dante/Telescope House: The Hero's Journey House*—Part 1 of a trilogy that I've titled . . . **THE DAEDALUS PROJECT**.

9

VISUAL EFFECTS



Architecture is a story told through a building.

DAEDALUS





SIGNIFICANT SPACE

THE DAEDALUS PROJECT

ORIGINS OF A FORM & STORY



FIGURE|FIELD | JIGSAW DESIGN | FORM&STORY



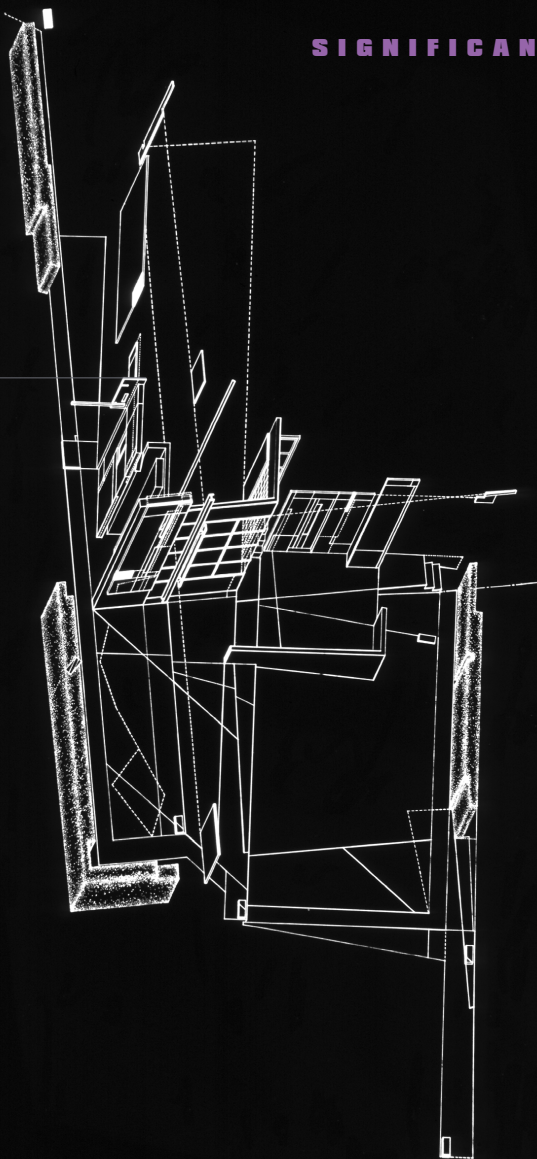
POET

ARCHITECTURE . . .

THE DAEDALUS PROJECT | R&D



SIGNIFICANT SPACE



THE ARCHITECTURE OF **SPACE-MAKING**

architecture as space-definer
versus space-occupier

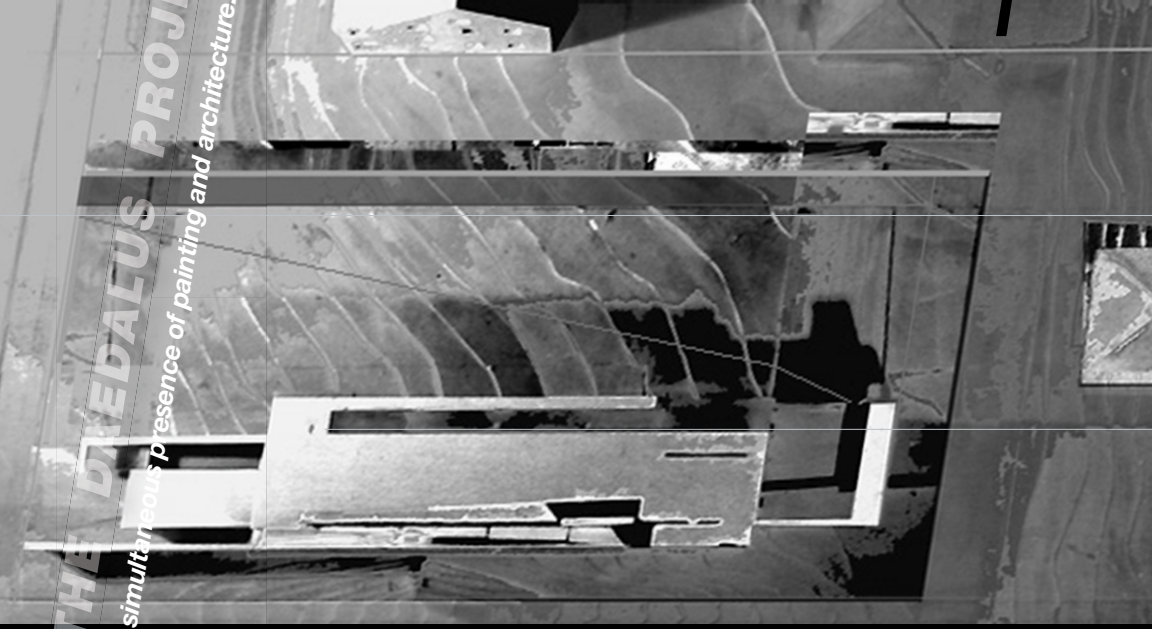


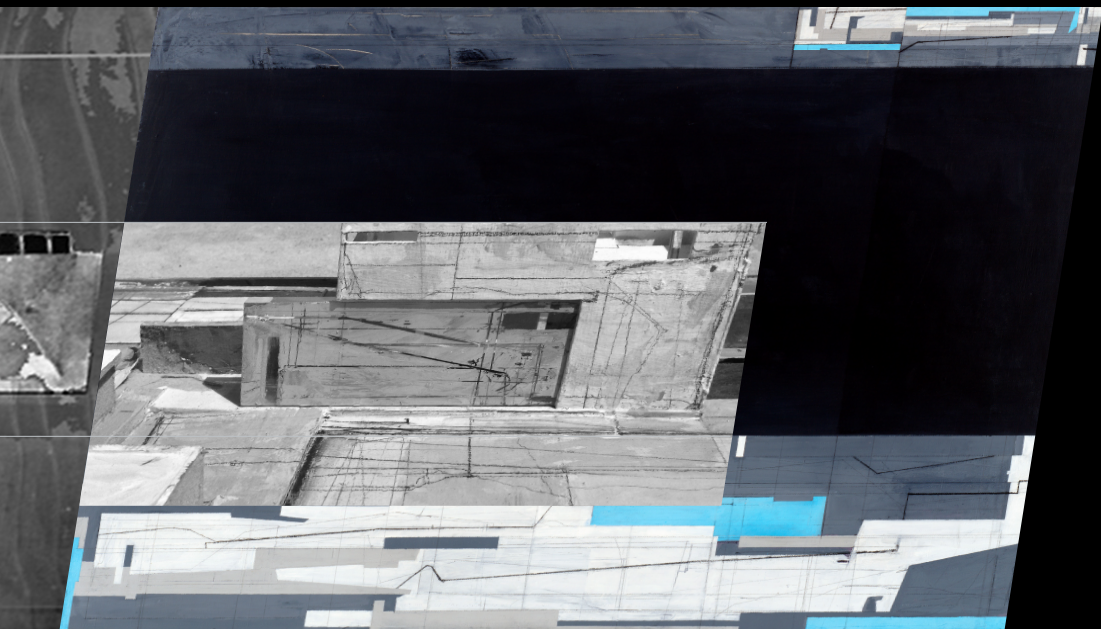


DAEDALUS HQ | Acrylic on canvas. 36" x 24"

THE DYEDALUS PROJECT / R&D

"The problem is to evoke the simultaneous presence of painting and architecture." — Theo van Doesburg | 1917

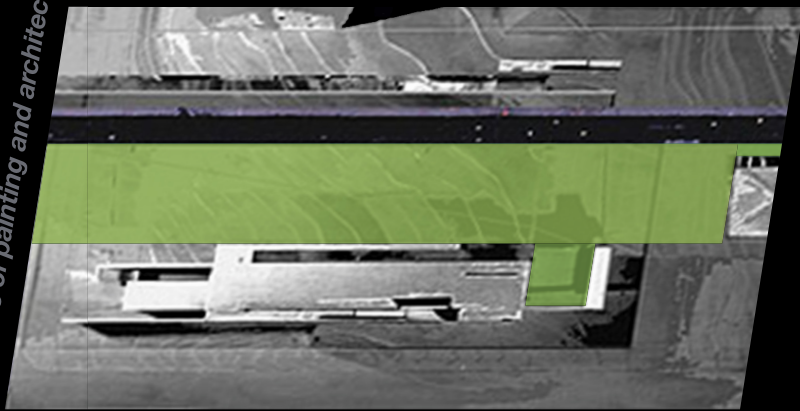


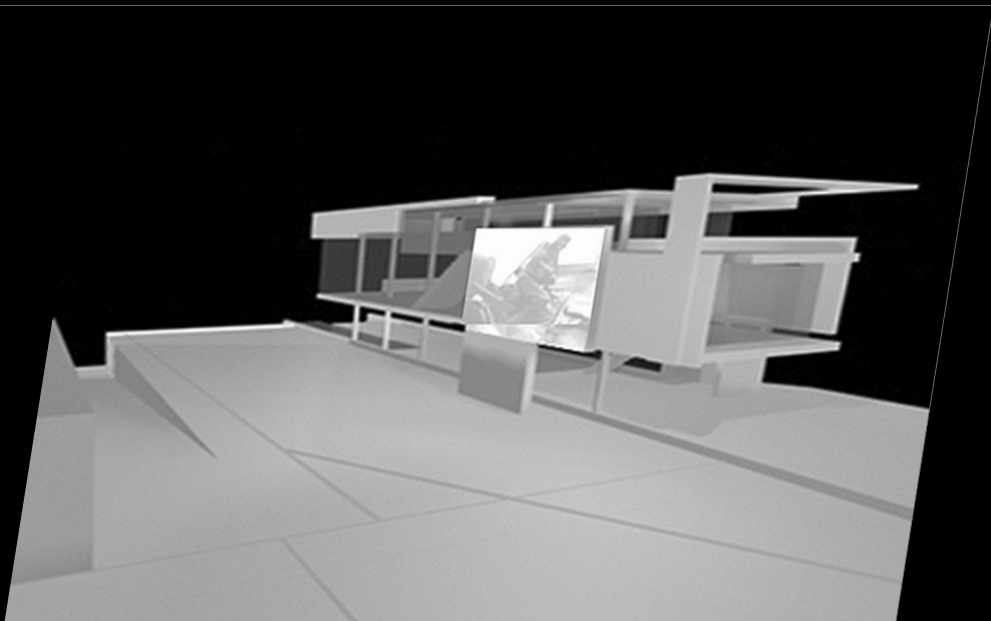


"The problem is to evoke the simultaneous presence of painting and architecture." — Theo van Doesburg | 1917

THE DAEDALUS PROJECT / R&D

THE LAWN | outdoor room-making: figural void





THE ARCHITECTURE OF FORM-MAKING

a visual system of space-defining forms and form-defining spaces + agent of meaning, visible and invisible . . .

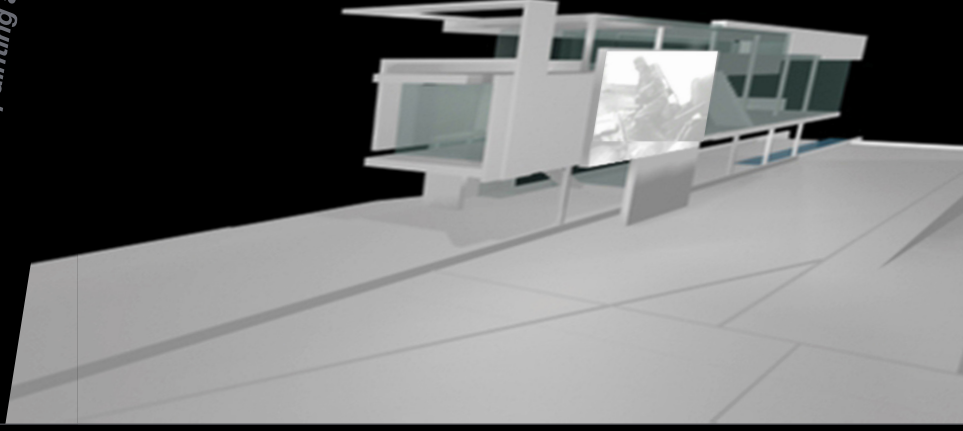
l o n g i t u d i n a l p r o j e c t i o n h o u s e

*aka Diebenkorn CHESS HOUSE / aka **ORION CINEMA HOUSE***

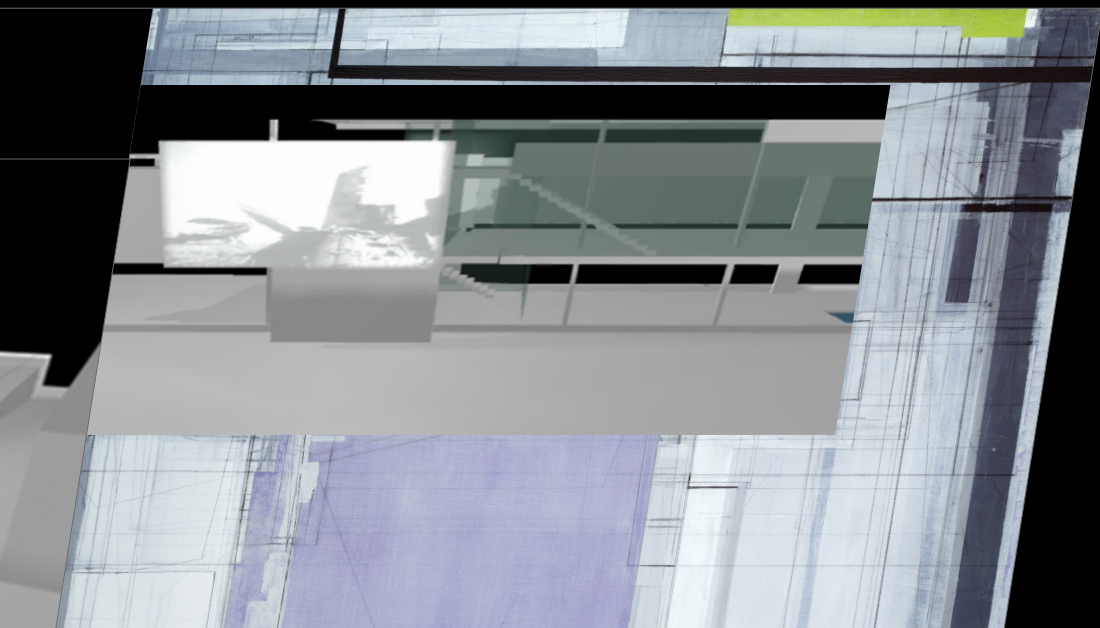


THE DAEDALUS PROJECT / R&D

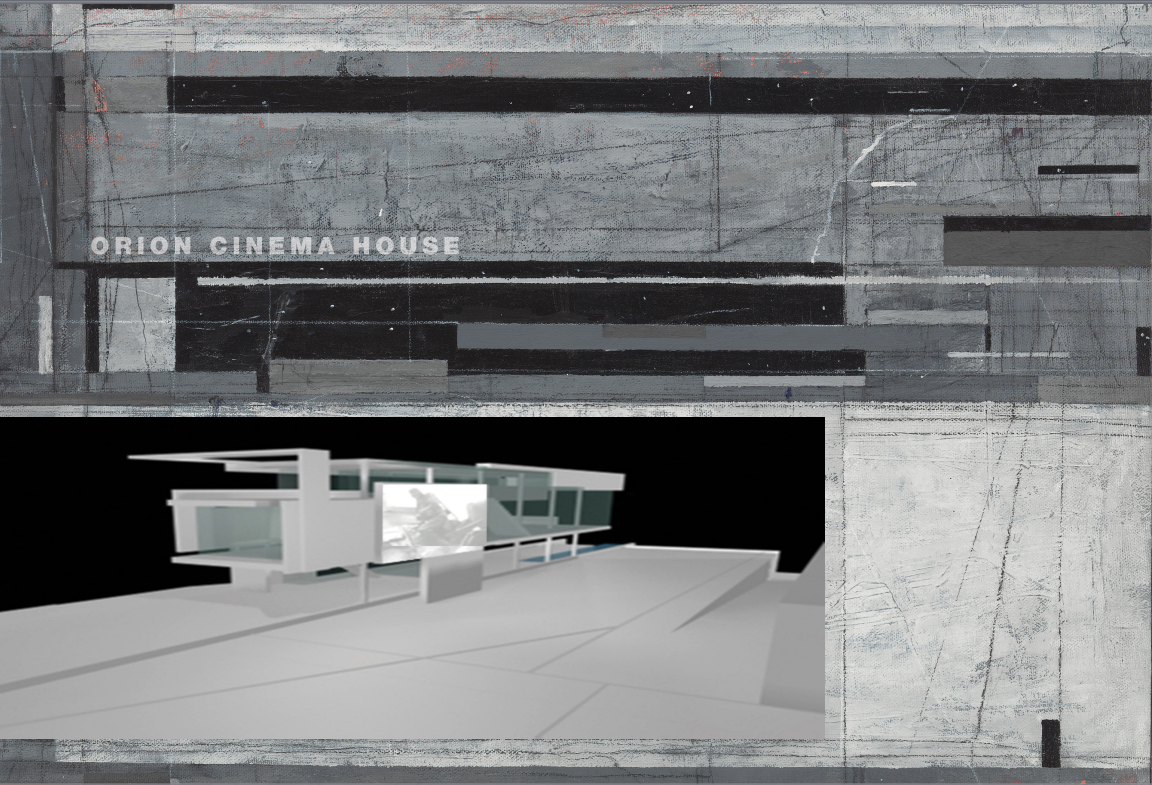
"The problem is to evoke the simultaneous presence of painting and architecture." — Theo van Doesburg | 1917



SIGNIFICANT SPACE | JIGSAW DESIGN | FORM & STORY



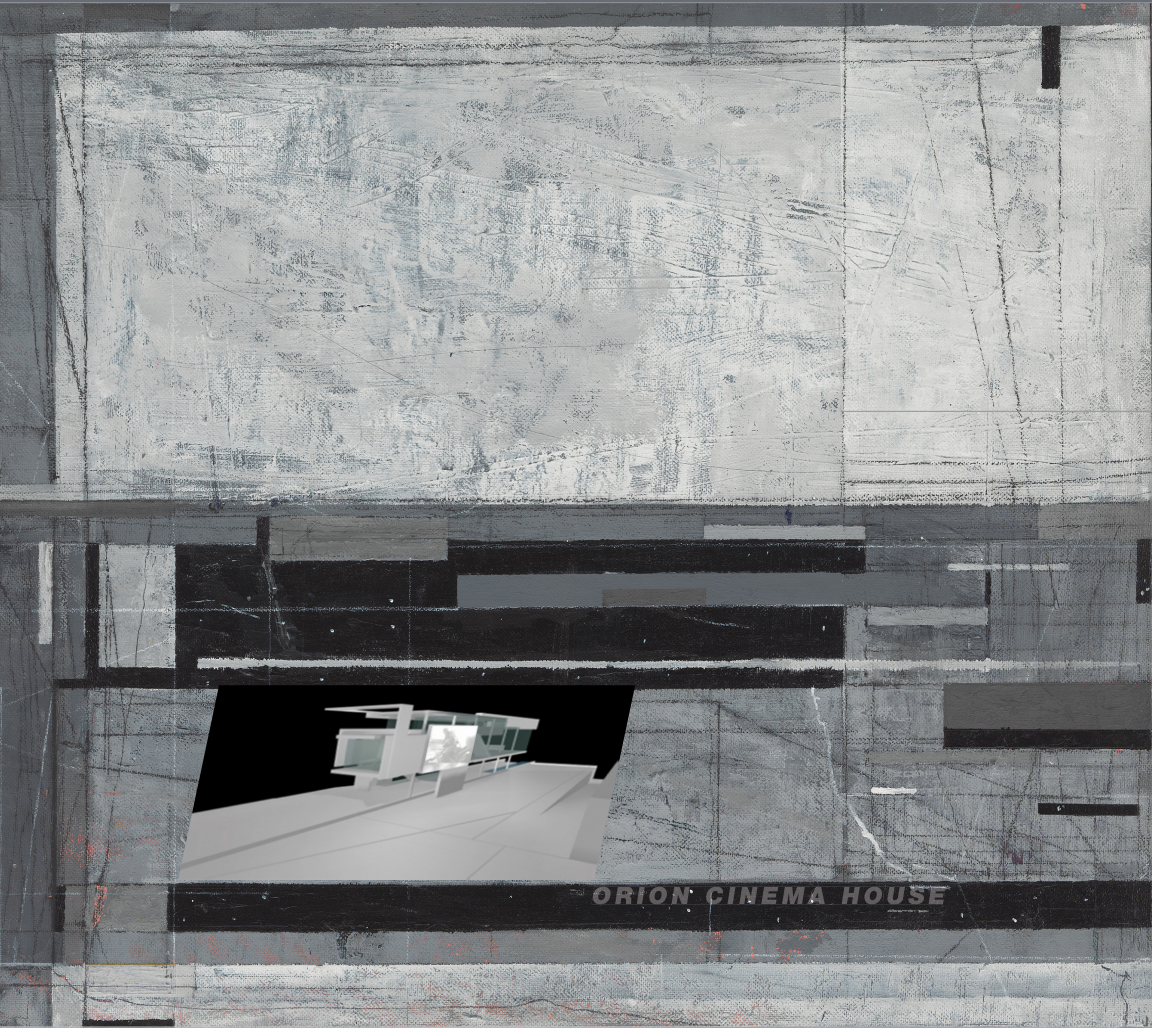
ORION CINEMA HOUSE





LABYRINTH ii | Oil on canvas, 40" x 30"

ORION | Acrylic on canvas board. 16" x 20"

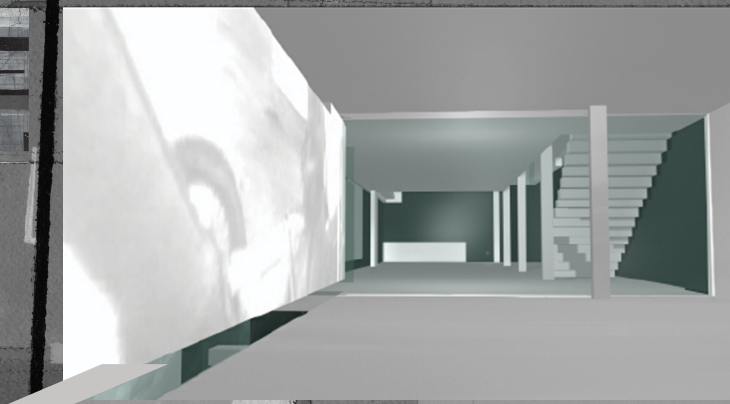




HARBOR | Oil on canvas. 40" x 30"

"The problem is to evoke the simultaneous presence of painting and architecture." — Theo van Doesburg | 1917

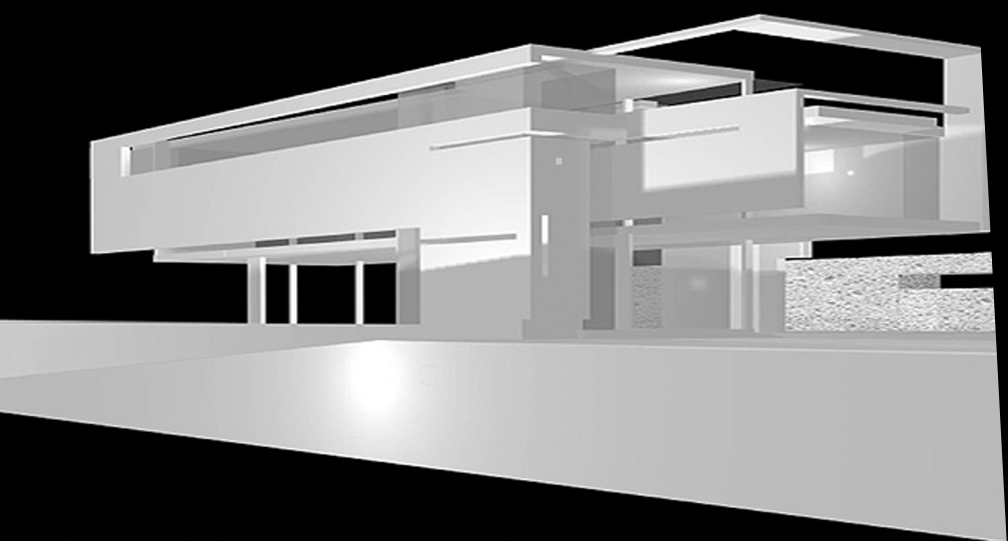
ORION CINEMA HOUSE



The image is a complex abstract composition. It features a central horizontal band containing a photograph of a modern building with a prominent white, angular roof structure. Above and below this band are large, textured areas in shades of gray and black, overlaid with faint, thin white lines that create a sense of depth and architectural structure. In the top right corner, there is a vertical bar with a green segment at the top and a white segment below it. In the bottom right corner, there is a thick black vertical bar. The overall aesthetic is minimalist and architectural.

THE THEME OF THE RECTANGLE: **SIGNIFICANT FORM & SIGNIFICANT SPACE**

POET





Architecture is the world in a building.



DAEDALUS (AKA AENEAS) SELF-PORTRAIT

Oil on canvas, 24" x 36"

A wall is a canvas. And a canvas is a wall—a window, plan, section, landscape, building: architecture.



TROY
Oil on canvas, 36" x 60"

NEGATIVE CUBISM

DAEDALUS

ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING.

FACADE AND THE DAEDALUS PROJECT
SITE PLAN THE HERO'S JOURNEY HOUSE

THE CHESSBOARD OF ARCHITECTURE

VISUAL EFFECTS ARCHITECTURE
ARCHITECTURE OF THE AESTHETIC & SYMBOLIC RECTANGLE



“GREAT MUSICIANS ARE LIKE GREAT FIGHTERS. THEY HAVE A HIGHER SENSE OF THEORY GOING ON IN THEIR HEADS.” —MILES DAVIS

“DAEDALUS 9” TRADEMARK CONCEPTS:

1. Negative Cubism
2. Significant Space Space-Making / Space-Marking : SpaceCraft
3. Empty/Full Empty Space / Full Space
4. Jigsaw Design
5. Control and Soul
6. Pretty and Gritty
7. Figure|Field Making the Figure / Marking the Field
8. Move & Meaning
9. Form & Story

ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE

VISUAL CHESS

2

Inspired by the analogy of chess (see p. 35), I coined the term “Move & Meaning” to describe the double-condition of every visual creation: simultaneously compositional and metaphorical. Simultaneously an Abstract Aesthetic System and a Symbolic Image System. Simultaneously a system of chess-like moves and countermoves deployed in accord with abstract game-theory—and a system of chess-like symbols (think queen, bishop, knight) that triggers associational meaning.

MOVE: Every painting is simultaneously plan, section, and elevation, because every 2-D picture is an abstract system of form-and-space relationships. Every 2-D picture presents an aesthetic system—a compositional system for organizing the world.

MEANING: At the same time, every painting conveys metaphorical or representational content, a mix of poetic allusions generated by the creator and inferred by the viewer—evoked by many elements, including imagery, shape, texture, and color.



In my paintings, I focus on composition—Moves—because through painting, I seek to find the form and space of my architecture. Some of my paintings express metaphorical Meaning more overtly than others, because I also seek to find the soul of my architecture.

In other words, painting helps me find the Form & Story of my architecture.

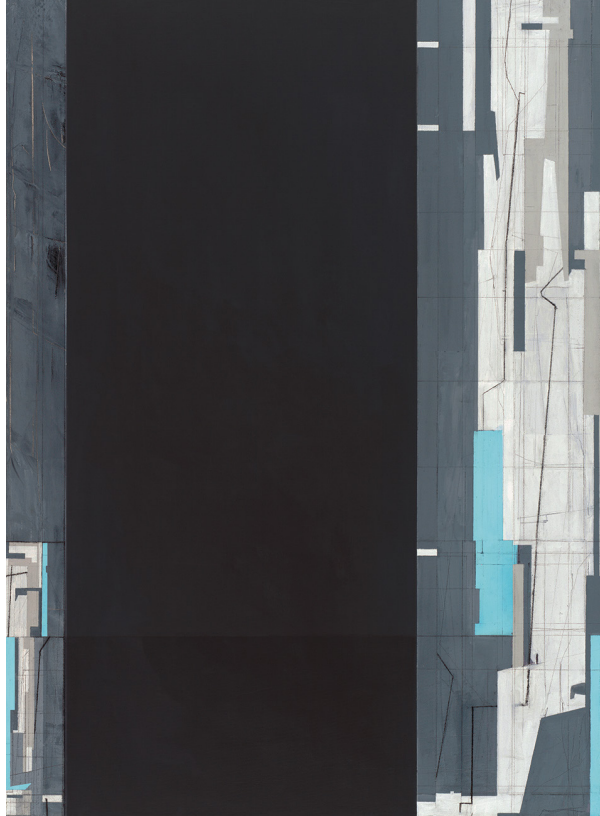
I describe many of my paintings as “ancient myths meet modern landscapes”—semi-abstract pictures that present form-space “chess moves” and hint at the spirit of timeless stories. And I invite viewers to explore the open-ended meaning of these works by considering them as abstracted vistas you could either snapshot from an airplane or view looking horizontally toward the horizon.

To varying degrees, my paintings double as maps and windows, buildings and allegories, site plans and walls.

Oil on canvas. 40" X 30"

T R O J A N H O R S E

Acrylic on canvas. 40" x 30"



TEMPLE OF THE ANCIENT KNIGHT



Oil on canvas. 36" x 60"

C R E T E



HOUSE OF THE WHITE KNIGHT (AKA ACROPOLIS)

Acrylic on canvas. 36" x 60"

Painting is a quest.

Through painting, I seek to find the form and space of my architecture.

But in truth, I seek more: to find not only the aesthetic form-and-space "Move System" (Form) of my architecture but also to find the symbolic "Meaning System" (Story) of my architecture.

Painting is a quest to discover an architecture of Form & Story.



ULYSSES ii
 Collage on paper + Oil on canvas > Digital collage on aluminum. 36" x 24"

HENRY TRUCKS

P A I N T E R

20 WORKS

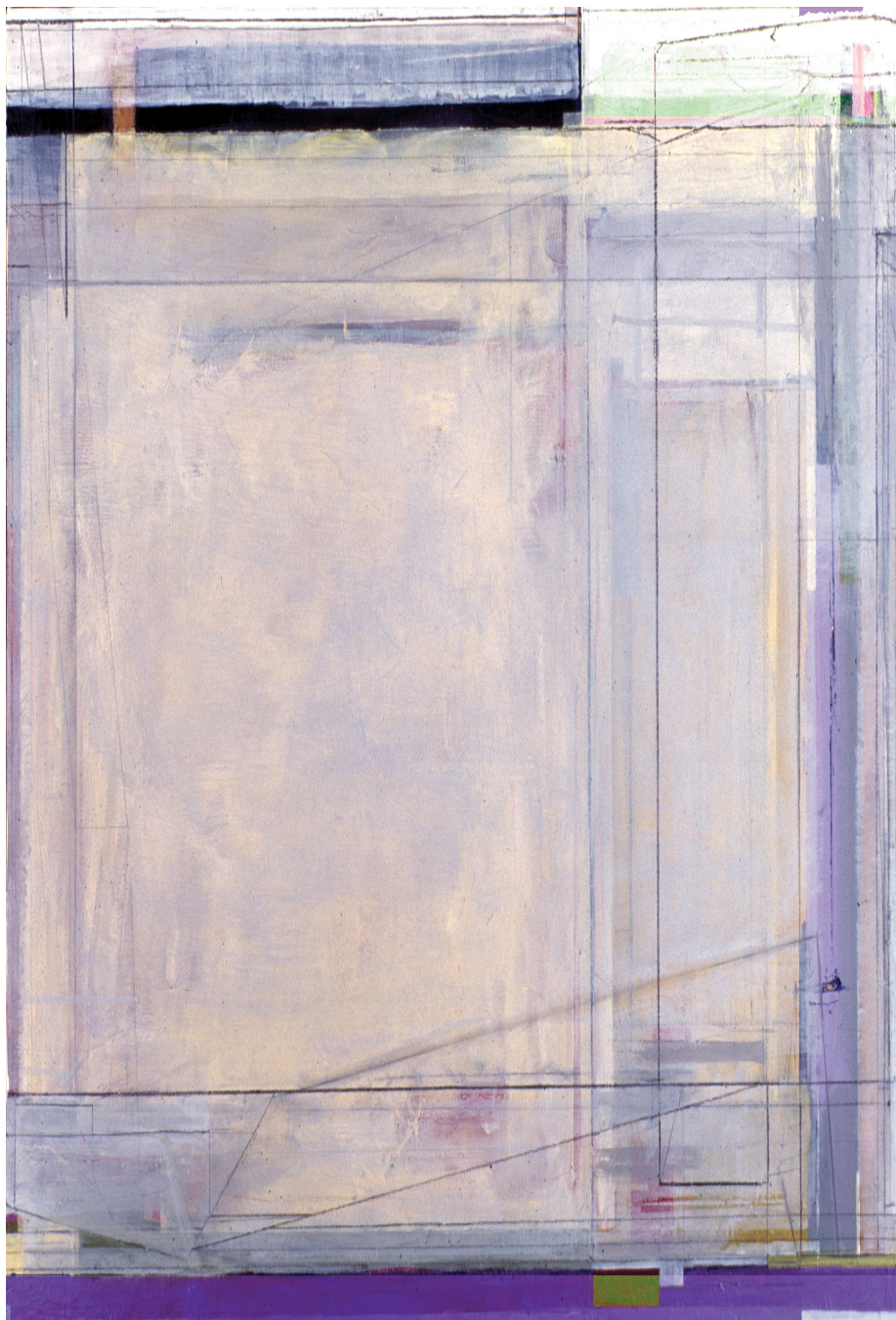
CONTROLANDSOUL

2237 GALLERY, ROSEVILLE CALIFORNIA, FEBRUARY 11 - MAY 9 2013.

THE ARCHITECTURE OF SPACE-MAKING

SPACECRAFT SELF-PORTRAIT

What do you see? Do you see my negative portrait in the Empty Center? In the Figural Void?

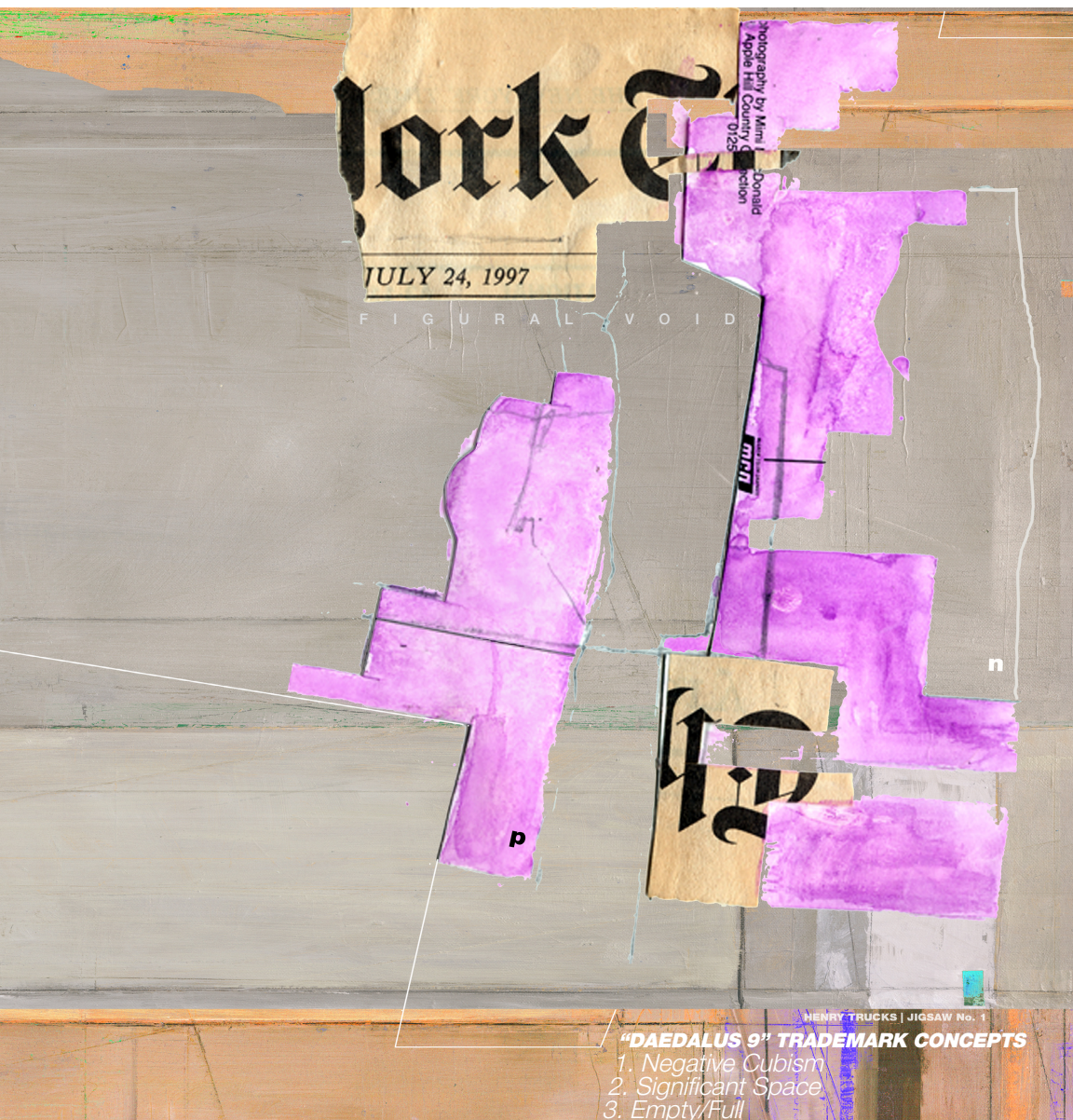


LABYRINTH | Acrylic on canvas. 36" x 24"



JIGSAW No. 1 | NYT

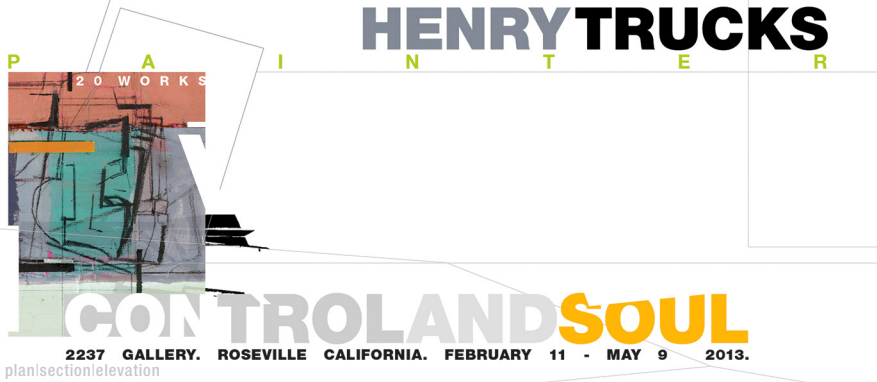
Collage on paper + Oil on canvas > Digital collage on canvas. 14" x 26"



"DAEDALUS 9" TRADEMARK CONCEPTS

1. Negative Cubism
2. Significant Space
3. Empty/Full
4. Jigsaw Design
5. Control and Soul
6. Pretty and Gritty
7. Figure/Field
8. Move & Meaning
9. Form & Story

NEGATIVE CUBISM



Space can be full, or space can be empty. What I term “Empty/Full Space”—a riff on an old French concept of space—plays a leading role in my work, including the postcard above announcing an exhibition of my paintings. (I paint under the name Henry Trucks.)

Note that the edges of the postcard are full, and its center is empty. This white empty center has a long horizontal shape with an irregular perimeter. I sheared a rectangle to create an asymmetric parallelogram of space, which a supporting ensemble of jigsaw-puzzle edge pieces helps to define. To make the space look more open than closed, I made the perimeter fairly porous. Upshot: I torqued an ordinary rectangle into a special eccentric shape to create a major empty space— a dynamic figural void (aka negative space) that you can read as plan, section, and elevation, signaling the presence of what I term “Significant Space.”

You can fill space with the elements of form, or you can make space with the elements of form. You can design forms that occupy space, or you can design forms that define space—you can design the solid *and* the void and invest space with *significance* that flows from *compositional importance*. More: You can invest space with *significance* that flows also from *symbolic meaning*.

I focus on these choices in my 2-D work, choices that stem from an awareness of Empty/Full Space and the yinyang of Significant Space and “Significant Form” (a term coined in 1914 by British art critic Clive Bell in his book *Art*), because I seek to find the form and space of my architecture. One of my goals: Create *Significant Space* that resonates with both visible importance and invisible meaning.

observatory | chess



textual

D A N T E |
TELESCOPE HOUSE
1:4:9 OBSERVATORY
CHESS MURAL







PREQUEL TO A TRILOGY

DANTE | TELESCOPE HOUSE



FORM & STORY MANIFESTO #1

The Dante|Telescope Monolith orients us to both the outer world, the North Star, and the inner world: *Dante* means "everlasting, enduring."

The idea of
the North

e m p t y s p a c e | f u l l s p a c e

P A 20 WORKS

I N T E R

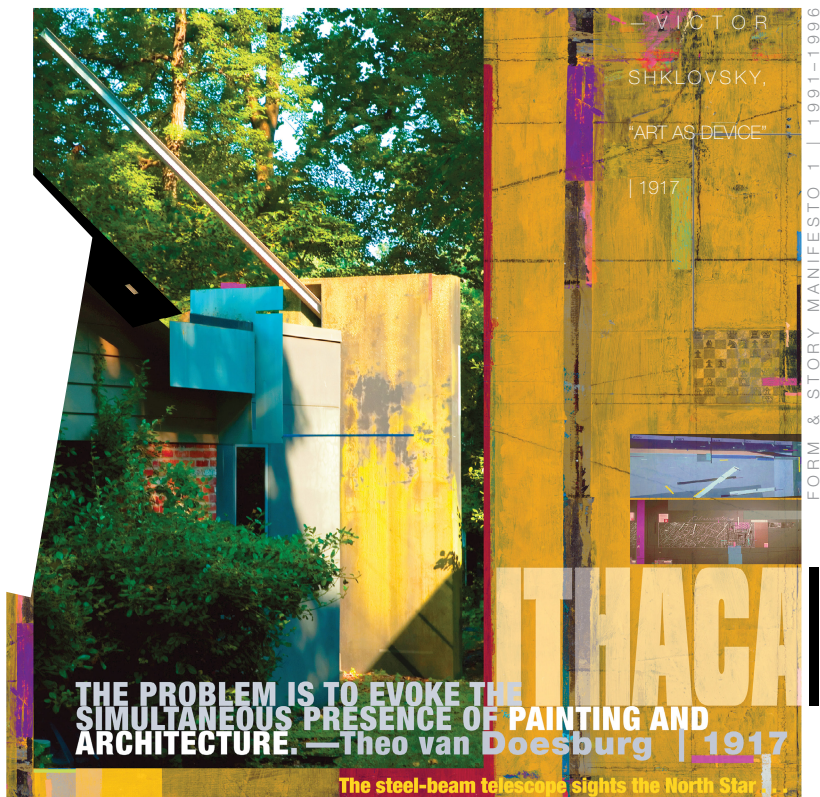
CONTROLANDSOUL

2237 GALLERY. ROSEVILLE CALIFORNIA. FEBRUARY 11 - MAY 9 2013.

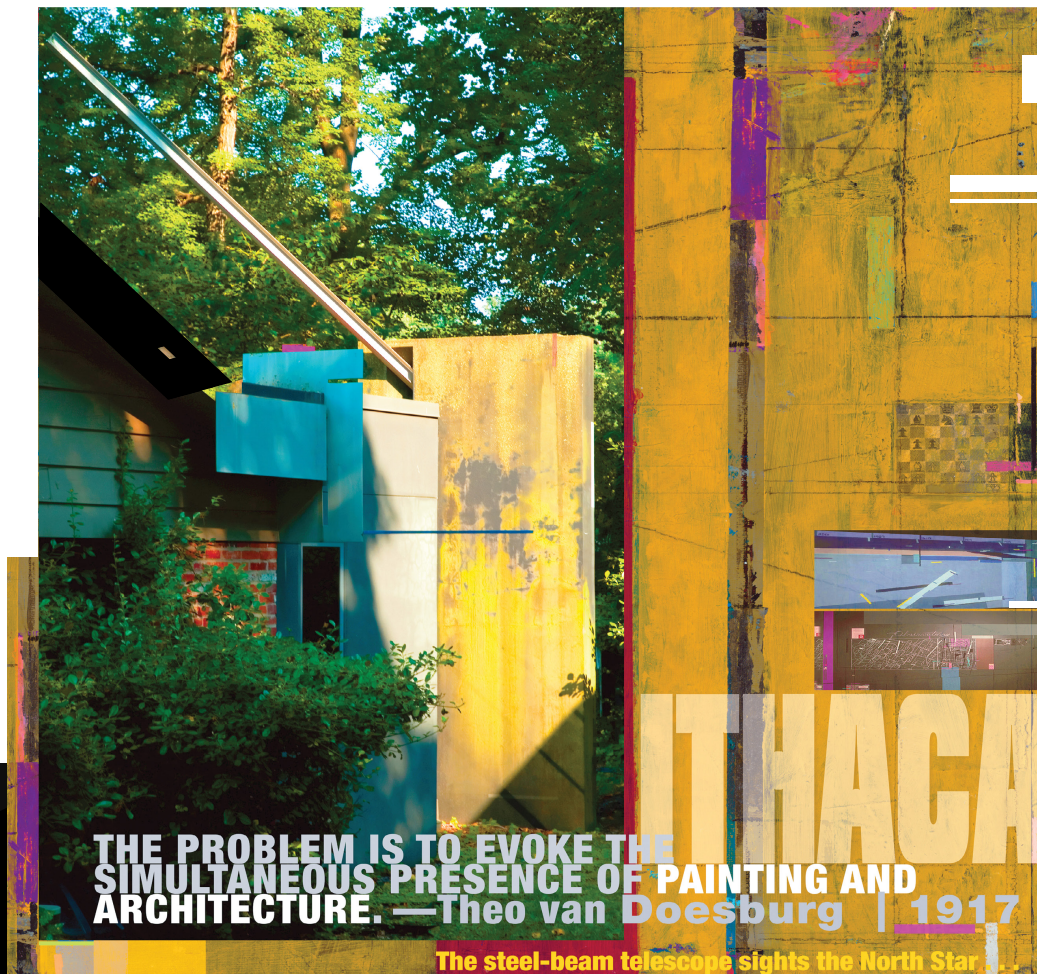


"Space is shaped. Space is full of curves and dents and wonderful shapes." —Albert Einstein
Peter Moffat's screenplay *Einstein and Eddington*

"PRECISELY
BECAUSE IT IS
THE FAMILIAR
WAY, IT IS NOT
THE ARTISTIC
WAY."



D A N T E | T E L E S C O P E H O U S E



ITHACA. Dante|Telescope House digital collage. 40" x 40"
International "Art in Architecture" Exhibition, The Center for Contemporary Art, Bedminster, New Jersey, 2010

FORM & STORY MANIFESTO 1 | 1991–1996

DANTE | TELESCOPE HOUSE

www.ga-ada.co.jp/english/ga_houses/gah051.html



ART PRESENTS MORE THAN MEETS THE EYE.

"Have Ithaca always in your mind.
Your arrival there is what you are destined for."
—poet Constantine P. Cavafy, "Ithaca"

JEFFREY HILDNER

is a painter, graphic artist, teacher, writer, and licensed architect. Author of *Picasso Lessons* and *Garches 1234*, his award-winning work and his essays on the theory and practice of art appear in many publications, including *Global Architecture Houses*, *Journal of Architectural Education*, and the book *Architectural Formalism*. His project Dante|Telescope House won the New Jersey Chapter of The American Institute of Architects "Blue Ribbon Award for Excellence in Design." Before leaving his full-time career in university teaching, he received the Association of Collegiate Schools of Architecture national award for excellence in teaching, and he continues to occasionally teach and lecture at schools of architecture. In addition to producing a wide range of work under his own name, he also writes under the names Madison Gray and Eliot Plum and paints under the name Henry Trucks. Hildner earned his undergraduate and graduate degrees from Princeton University.



Essays that explain core concepts behind my work include:

EMPTY/FULL SPACE — More Lessons From Synthetic Cubism

www.archive.org/details/EmptyFull

PICASSO LESSONS: The Sixth Woman of Picasso's *Les Demoiselles d'Avignon*

www.archive.org/details/PicassoLessons

MILTON AVERY: PUZZLE MASTER

www.archive.org/details/MiltonAvery-PuzzleMaster

SIGNIFICANT SPACE: Turning a negative into a positive in the landscapes (and walls) of modern art

<https://archive.org/details/HenryTrucksPainterAncientMythsMeetModernLandscapes>

FORMALISM: "THE VISUAL CHESS GAME OF MOVE & MEANING"

www.archive.org/details/MoveMeaning

7 LESSONS OF PAINTING FOR ARCHITECTURE

www.archive.org/details/7LessonsOfPaintingForArchitecture

K H Q | H E R A L D - C A L L H A I K U
ARCHITECT THE TALE
OF HERO DAEDALUS'S TREK—
TIMELESS VISION QUEST.



010909-092513

FLIGHT MASTER

*Daedalus murdered his sister's son Talus.
Envy of the nephew's talents spurred
Daedalus's monstrous crime.
King of Athens, the city his grandfather
Erechtheus built,
Fallen Daedalus fled to Crete for solace.*

*Who are you, single-hearted Daedalus?
Craftsman for Queen Pasiphaë's desire,
Designer for King Minos's wrath,
Rescuer of their daughter Ariadne's heart:
So her Theseus could slay the Minotaur,
You unspooled the secret of your Labyrinth.*

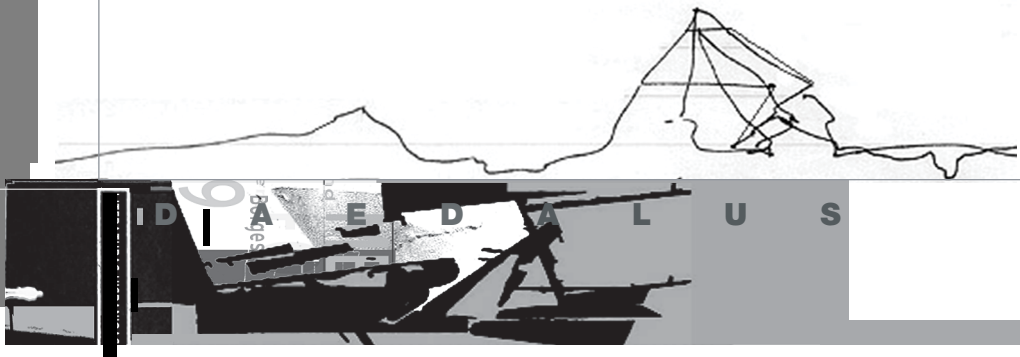
*How shall I know you, King Daedalus?
Creator of wings, spinner of yarns, architect,
Thought-hero of thunderous imagination,
Brave truth-seeker of art, beyond time.
Or simply as you know yourself?
Sad father who lost dear Icarus to the sun.*



"[Daedalus] is the hero of the way of thought—singlehearted, courageous, and full of faith that the truth, as he finds it, shall make us free. And so now we may turn to him, as did Ariadne. The flax for the linen of his thread he has gathered from the fields of the human imagination."
—Joseph Campbell, *The Hero with a Thousand Faces*

CONTROL AND SOUL

THE EMPTY RECTANGLE. EMPTY CENTER | FULL EDGE



ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING.

THE DAEDALUS PROJECT: THE HERO'S JOURNEY HOUSE

FORM & STORY



S

U

L

A

D



E "The road to
safety will
open first
from where
you least
expect it."
A —Virgil,
The Aeneid

D

ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE

HILDNER DAEDALUS 9 125

2023

THE ARCHITECT PAINTER JEFFREY HILDNER PRESENTS A CINEMATIC FUSION OF FORM & STORY AND ARCHITECTURE



ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE...
IS A STORY TOLD THROUGH A BUILDING. ENTER SITE 2



Daedalus #1, 2018. Study #4, 36 x 64 in. (9:16)
The Daedalus Series | The Labyrinth, The Rectangle, and The Knight





Palace of Assembly, Chandigarh, India (1955)

F O R P E T E R W A L D M A N —
role-model and friend whose design studio, my first,
served as the herald call to my road-less-traveled
architecture adventure when I was a second-year
student at Princeton. Project one: an analysis of a
modern masterwork. Serendipity waved its wand.
Peter assigned me the Palace of Assembly, designed
by architect-painter Le Corbusier.

Thank you, Peter, for pointing me toward this North
Star of MOVE & MEANING—and for the example of
your own poetic architecture.



THE NORTH STAR OF FORM & STORY? **THE DANTEUM.** AN UNBUILT PROJECT IN ROME BY GIUSEPPE TERRAGNI (1938).



SIGNIFICANT SPACE : EMPTY SPACE | FULL SPACE . . . THE AESTHETIC

“PRECISELY BECAUSE IT IS THE FAMILIAR WAY, IT IS NOT THE ARTISTIC WAY.”
—VICTOR SHKLOVSKY | “ART AS DEVICE” 1917

RECTANGLE | THE SYMBOLIC RECTANGLE



thearchitectpainter.com



(D)ANTE | TELESCOPE HOUSE / 1991–1996. PHOTOGRAPH © YUKIO FUTAGAWA | GA PHOTOGRAPHERS. GA HOUSES 51, 1997

*A shard of ancient suns — the steel-beam Telescope of the Dante|Telescope Monolith
sights the North Star . . .*

AKA THE ZLOWE HOUSE



ARCHITECT, PAINTER, AND WRITER JEFFREY HILDNER

launched The Architect Painter Press in 2005 under the banner, "Live Brave."

The Architect Painter Press presents Hildner's buildings, paintings, and insights—work that reflects his focus on the visible and invisible architecture of art and life.

The Architect Painter Press also seeks to present the work of other artists. Current titles range from Hildner's books *Visual Effects*,

Daedalus 9, *Henry Trucks*

— *Painter*, *Picasso Lessons*,

and *Garches 1234* to his

books *Metaphysical Warrior*

and *Live Brave*. His work also

appears in a wide array of

other venues—for example,

Architectural Record, *Journal*

of Architectural Education,

ANY, *Oz*, *The Christian*

Science Monitor, *IMDb*, and

Global Architecture Houses.

The book *Architectural*

Formalism, by Hakan Anay,

features Hildner's essay

"Formalism: Move | Meaning"

alongside essays by theorists

Rosalind Krauss, Peggy

Deamer, Robert Slutzky, and

Colin Rowe. Hildner received

an Association of Collegiate

Schools of Architecture

award for excellence in

teaching. His project

Dante | Telescope House

won the New Jersey Chapter

of The American Institute

of Architects "Blue Ribbon

Award for Excellence in

Design." He paints under the

name *Henry Trucks*. He writes

under the names *Madison*

Gray, *Eliot Plum*, and

Michelangelo A. Roland

Slate. Hildner's one-word life

theme—architecture—shapes

his quest, his outlook, and

his output, including his work

as screenwriter and story

architect. He earned his

undergraduate and graduate

degrees from

Princeton University.

THE SILVER KNIGHT OF FORM & STORY

KNIGHT MOVES



thearchitectpainter.com

"The problem is to evoke the simultaneous presence of painting and architecture." —Theo van Doesburg | 1917



Filmmaker Sergei Eisenstein said in *Film Form* that “the basis of every art is conflict.”

In the Chess Game of Art, the White Army of Form (Aesthetics: Chess Moves) and the Black Army of Story (Symbolics: Chess Meaning) wage “collaborative conflict,” battling for the eyes of the viewer and the soul of the viewer, the heart of the viewer, fighting to activate in us an entire universe of emotions.

F O R M & S T O R Y

PREQUEL TO A TRILOGY:

FORM & STORY MANIFESTO 1 | 1991–1996
DANTE | TELESCOPE HOUSE

THE DAEDALUS PROJECT A T R I L O G Y

PART 1 | 2017–

THE HERO'S JOURNEY HOUSE
t h e h e r o s j o u r n e y h o u s e . c o m

PART 2 | FUTURE

F L I G H T M A S T E R

PART 3 | FUTURE

DAEDALUS'S RETURN

ALSO BY JEFFREY HILDNER

VISUAL EF9ECTS

ARCHITECTURE AND THE CHESS GAME
OF FORM & STORY

ARCHITECTURE IS A CHESS GAME OF FORM & STORY WAGED ON THE BATTLEFIELD OF A BUILDING AND ITS SITE

The White Army of FORM cries,
“ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE.”

The Black Army of STORY cries,
“ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING.”



THE SILVER KNIGHT OF FORM & STORY

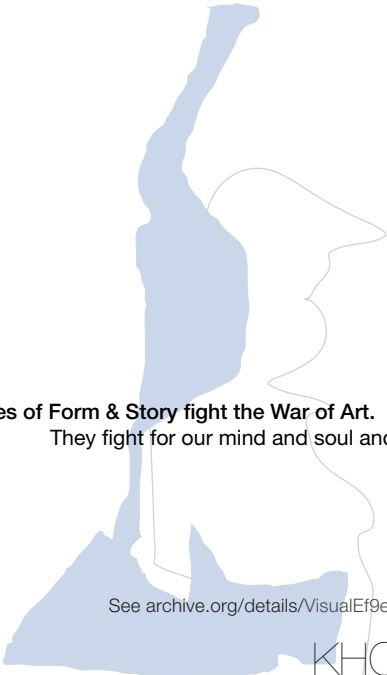
MY AVATAR

7



IN VISUAL EF9ECTS

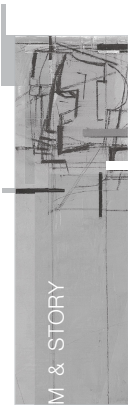
I BUILD ON SIGNATURE THEMES AND
CONCEPTS I LAY OUT IN *DAEDALUS* 9.
BASED ON MY TALK IN 2016 FOR THE
SYMPOSIUM ON FORMALISM AT THE
SYRACUSE UNIVERSITY SCHOOL OF
ARCHITECTURE PROGRAM IN FLORENCE,
VISUAL EF9ECTS REFLECTS MY QUEST
TO DESIGN BUILDINGS THAT PRESENT A
CREATIVE DEMONSTRATION OF THE CHESS
GAME OF ART, WHERE THE WHITE ARMY OF
FORM (AESTHETICS) AND THE BLACK ARMY
OF STORY (SYMBOLICS) FIGHT TO CREATE A
SIGNIFICANT ARCHITECTURE.



The armies of Form & Story fight the War of Art.
They fight for our mind and soul and heart.

See archive.org/details/VisualEffects

KHQ⁷



THE SILVER KNIGHT OF FORM & STORY

MY AVATAR

7



KHQ

THE ARCHITECT PAINTER

JEF7REY HILDNER IS AN AWARD-WINNING ARCHITECT, PAINTER, AND WRITER. Founder of The Architect Painter Press and author of eight books, he explores through his work the architecture of art and life. His buildings, paintings, and essays appear in a wide array of venues, including *Architectural Record*, *Journal of Architectural Education*, and *Global Architecture Houses*.

He earned his undergraduate and graduate degrees from Princeton University.

READY. FIRE. AIM.

ON FEBRUARY 22, 2010,
I GAVE MYSELF 9 HOURS TO CREATE A 100-PAGE BOOK.

THE RESULT:
THE FIRST EDITION OF *DAEDALUS 9*.
I STARTED FROM SCRATCH.

I DIDN'T HAVE A PLAN.
ALL I HAD WAS A GOAL.
AND A CLOCK.

LIKE A MUSICIAN, I SIMPLY STARTED TO PLAY.
AND GUIDED BY THE THELONIOUS MONK PRINCIPLE,
"THERE ARE NO WRONG NOTES,"
I PLAYED TILL TIME RAN OUT THEN SENT THE PDFs OF THE INTERIOR AND
COVER TO THE PRINTER.

IN THIS 2018 EDITION REMIX,
I RESET THE CLOCK, GIVING MYSELF MORE TIME TO DEVELOP THE BOOK
AND CLEARLY CONVEY CORE CONCEPTS.

UPSHOT?
A GPS FOR ALL MY FUTURE WORK:
A MANIFESTO.

KHQ



CONTROL AND SOUL THE ARCHITECT PAINTER

To learn more about the author, go to:
archive.org/details/Jef7reyHildnerArchitect-QFB

